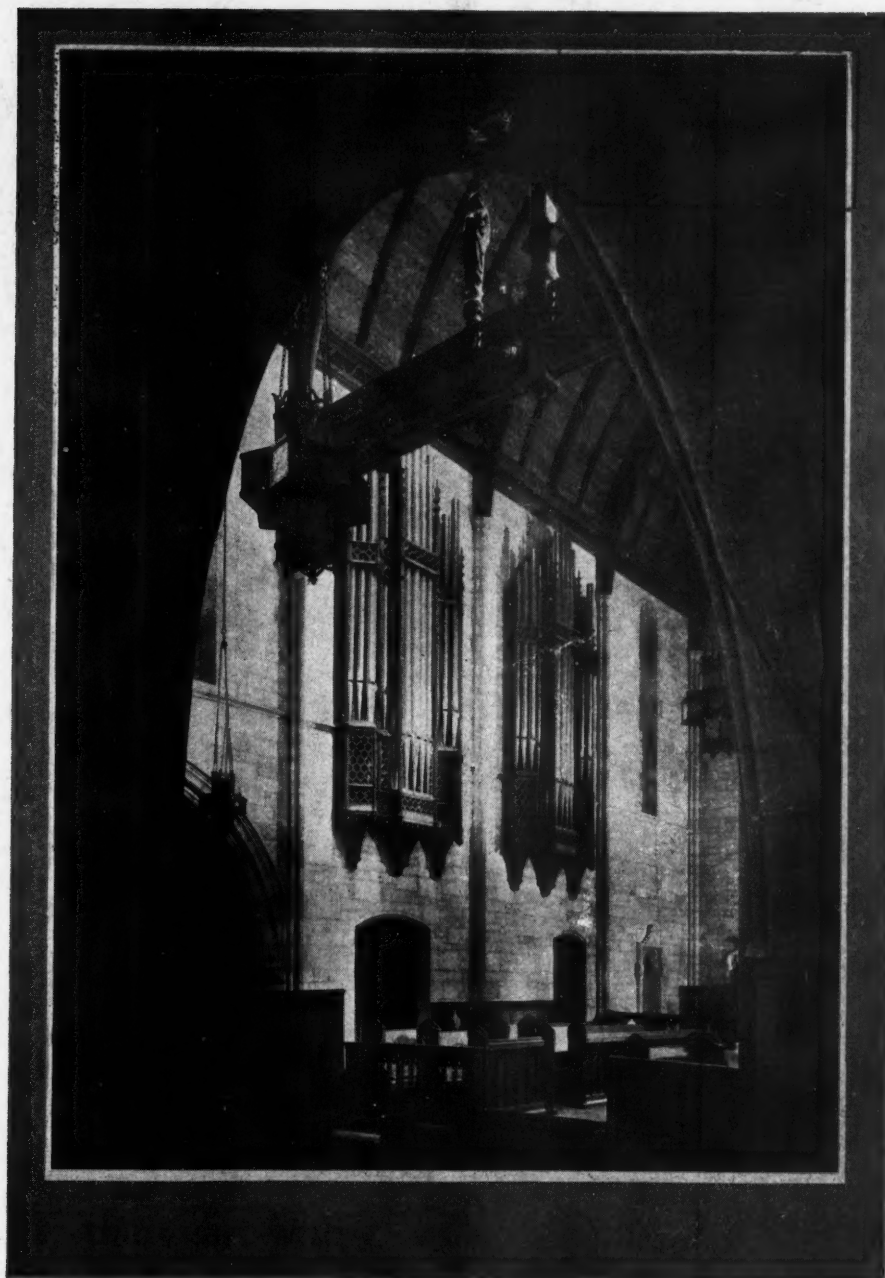


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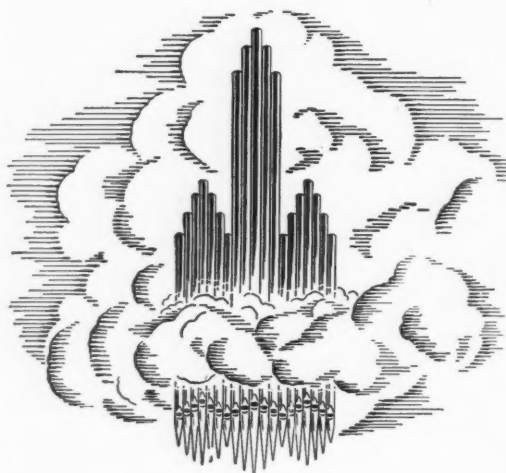


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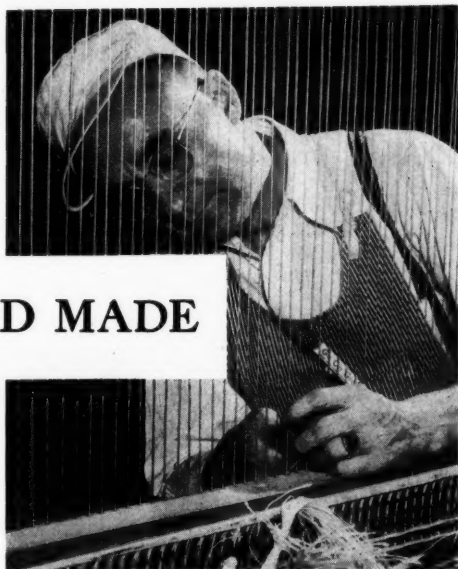
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Books & Music of 1947

The following are noted as outstanding works advertised and reviewed during the past year.

BOOKS

Bach's Life Chronologically, by T. Scott Buhrman, 5x7, 54 pages, 7 plates, cloth-bound, Organ Interests Inc. \$1.25, Jan. page 11.

Contemporary American Organ, by Dr. Wm. H. Barnes, 8x10, 366 pages, 150 illustrations, cloth-bound, J. Fischer & Bro. \$3.00, Jan. 11.

First Elements of Organ Technic, by Arthur B. Jennings, 6x9, 235 pages, Witmark \$1.50, May 150, Oct. 328.

Organ Pedal Technic, by Pietro A. Yon, J. Fischer & Bro. \$1.00, Aug. 250.

Story of the A. G. O., by Samuel A. Baldwin, 6x9, 80 pages, Gray, Feb. 46.

SONATAS AND SUITES

Bach, ar. by E. Power Biggs, Art of Fugue, 108 pages, Gray \$5.00, May 152, July 212.

Bingham, Seth, Harmonies of Florence, 29 pages, 5 pieces, Gray \$1.50, Dec. 394.

Taylor, Alfred, Nativity Miniatures, 10 pages, me. J. Fischer & Bro. \$1.25, Nov. 344.

Weinberger, Jaromir, Six Religious Preludes, 23 pages, me, Gray \$1.50, Oct. 310.

Widor, Ch. M., all 8 'symphonies,' Marks \$1.50 and \$1.75 each, April 119, June 182, Aug. 244.

ORGAN COLLECTIONS

Bach, Dupre edition, Vols. 7, 9, 10, 11, Bornemann-Gray \$3.75 each, Feb. 42, Sept. 278, Oct. 312, Nov. 346.

Bach, Schuebler Chorales, ed. Dr. Albert Riemenschneider, Ditson-Presser \$1.50, Sept. 279.

Chancel Echoes, ed. W. M. Felton, 42 pieces, Presser \$1.00, March 77.

139 Selected Organ Pieces, ed. H. L. Vibbard, 192 pages, Amsco \$1.25, Jan. 11.

Organ Album of Modern Repertoire, ed. R. L. Bedell, 18 pieces, Schuberth \$1.00, Jan. 14.

Organ Music for Christmas, J. Fischer & Bro. \$1.50, Dec. 400.

Universal Organ-Album, ed. Dr. Roland Diggle, 35 pieces, 160 pages, Amsco \$1.25, Feb. 40.

CANTATAS AND ORATORIOS

Curry, W. Lawrence, "Thy Kingdom Come," 54 pages, me, Elkan-Vogel \$1.25, March 78.

Fichthorn, Claude L., "Everlasting Light," Ditson-Presser 75c, Jan. 14.

Gregorian, "Proper of the Service," Gray \$2.00, Dec. 398.

Handel, "Messiah," Carl Fischer \$1.25, Nov. 348.

Shaw, Martin, "The Redeemer," B. F. Wood Co. \$1.50, Dec. 395.

Shure, R. Deane, "Carpenter's Son," 39 pages, 10 pieces, me, Mills \$1.00, June 180.

Wagner, ar. Charlotte Garden, "Eucharist Music from Parsifal," 70 pages, me, J. Fischer & Bro. \$1.25, Dec. 396.

VOCAL COLLECTIONS

Responses for the Service, ed. Dr. E. S. Barnes, 18 pages, me, J. Fischer & Bro. 25c, May 152, July 212.

HYMNALS

"Christian Hymns," 450 hymns, North River Press \$125.00 a hundred, Nov. 381.

"New Church Hymnal," 527 hymns, Fleming H. Revell \$150.00 a hundred, Dec. 421.

PHONOGRAPH RECORDS

Mozart, Adagio & Rondo for Musical Glasses, played by E. Power Biggs and string quartet, Victor 12" 11-9570, Sept. 277.

Piston, Walter, Prelude & Allegro for Organ & Orchestra,

played by E. Power Biggs, Koussevitzky, and Boston Symphony, Victor 12" 11-9262, May 161, 176.

FAVORITE ORGAN PIECES

The reviewers' favorites do not include either transcriptions or pieces considered by their composers no better than required for the Hammond electrotone.

Andriessen, Hendrik, Toccata, 19 pages, md, Marks \$1.00, April 112.

Boellman, Leon, Fantasy, 19p. me, Marks \$1.00, Dec. 394.

Bossi, Enrico, Crepuscolo, Af, 6p, me, Marks \$1.00, Oct. 308; Prelude & Fugue, Dm, 15p, me, Marks \$1.25, Oct. 308.

DeLamarter, Dr. Eric, Four Eclogues, 29p, md, Witmark \$2.50, July 214; Minuet, A, 3p, me, Witmark 60c, April 112; Overture, Dm, 14p, md, Witmark \$1.50, Aug. 244.

Diggle, Dr. Roland, Scherzo & Fugue, Em, 14p, d, Witmark \$1.50, Oct. 310.

Jimenez, Miguel B., Prelude & Fugue, Dm, 6p, me, J. Fischer & Bro. 60c, Jan. 8.

Maekelberghe, August, Let All Mortal Flesh Keep Silent, Csm, 12p, d, J. Fischer & Bro. \$1.25, Oct. 310.

Matthews, H. Alexander, Meditation Autumn Moods, C, 6p, me, Elkan-Vogel 90c, Feb. 48.

Stabile, Giuseppe, Prayer, C, 3p, e, Presser 40c, July 214.

FAVORITE ANTHEMS

The reviewers' favorites do not include arrangements or anthems for more than the normal four parts.

Dawson, Alice E., "I took a day to search," G, 9p, with violin, me, Flammar 18c, July 212.

Diggle, Dr. Roland, "I will extol Thee," D, 11p, t, e, Ditson-Presser 18c, Nov. 348.

Dinning, Lorena, "Savior like a Shepherd," Fsm, 5p, md, Carl Fischer 15c, May 144.

Elmore, Robert, "He who would valient be," 6p, me, Galaxy 16c, Nov. 348.

Goldsworthy, Wm. A., "The Lord reigneth," Bf, 6p, me, Hunleth 18c, March 78.

Martin, Reginald W., "A new commandment," F, 18p, me, Ditson-Presser 16c, Nov. 350.

Nagle, Wm. S., "Benedictus es Domine," C, 6p, e, Gray 16c, April 116.

Pasquet, Jean, "Father Omnipotent," Cm, 8p, me, Morris 16c, June 180.

Richards, G. Darlington, "Here O my Lord," G, 8p, s, t, me, Gray 16c, Jan. 6.

Shure, R. Deane, "Prayer Abiding," C, 16p, me, Hunleth 18c, Dec. 392.

Whitney, Maurice C., "A song of faith," C, 12p, b, me, J. Fischer & Bro. 20c, June 180.

Williams, Dr. David McK., "Hymn of Immortals," D, 32p, me, Gray 75c, Dec. 392.

KEY TO PUBLISHERS

Because of enormously high labor-costs and extortionate taxes it is again necessary to omit the Key; it will be found on page 4 of both the 1943 and 1942 January issues.

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Some Music Reviews

By ROLAND DIGGLE, Mus.Doc.
Who says just what he thinks, which is quite likely to be highly individualistic and equally emphatic, though always wholesome and helpful.

Franch, ar.Murray—String Quartet: Larghetto Oxford-Fischer. Here is a lovely piece of real music; as arranged by Dom Gregory Murray it strikes me as being like part of the Chorale in E. The sustaining qualities of the Pedal and the sonority of the registration help make it more effective than it is in its original form. Of not more than average difficulty, it goes well on a small instrument. Every lover of Franck's music should get this; it is practical for either prelude or recital; I recommend it highly.

Henry Coleman—Rhapsody on King's Lynn Bosworth. The fine old English tune makes an excellent background for this well-written Rhapsody. The opening four notes of the tune are variously treated throughout the first three pages in an effective way and lead to a 4-part setting of the tune given in its entirety. The tune then appears in the pedal with some jolly part-writing above; this is followed by a sprightly fughetto on the opening notes in 12-8 rhythm and the piece closes with the tune well to the fore, with interesting harmonics. The Composer, an English cathedral organist, has written some interesting anthems but this is his first organ piece that I have seen. If you use the tune in your church, by all means get this; it is not difficult, comes off well on a modest instrument, makes a fine prelude, and I like it.

Boellmann—Fantasy

Marks. 19p. This is one of the best of Boellmann's output; perhaps on the long side, but it is not difficult to make a nice cut, say pages 10 to 12. It is effective and if played up to tempo the cut may not be necessary. I heard Lynnwood Farnam play it years ago in Montreal and it came off wonderfully well. It has something of the second movement of Suite Gothique about it, and while not difficult, it has a few tricky spots. It is a well worth while recital number, delightful music that does not try to be clever or ugly. I believe you will like it.

Enrico Bossi—Prelude e Fuga

Marks. It hurts like 'ell to have to agree with Old Sour-Puss, but the dear Editor hit the nail on the head when he said this piece was a first-rate concert number. It is, and it will be a great pity if it is not taken up by some of the recitalists and given a wide hearing. The Prelude is stunning, although I cut most of pages 6 & 7; with a slight change, the chord at the beginning of line 2 on page 6 will resolve into the last chord on page 7, of course with C-sharp. The Fugue strikes me as being just right and shows the master-craftsman in every bar. I hope those who use it will take note of the Composer's metronome marking; the whole thing will be spoiled if played too fast. And the music is too fine to ruin. By all means take a look at this fine piece of writing.

Enrico Bossi—Crepuscolo

Marks. Why an American publisher should give a piece a title such as this, when he could have called it Twilight, is nobody's business, but I know if I put that title on my service-list the congregation would think it was some sort of icecream cone or a new type of Coco-Cola. The music is quite charming and makes a fine prelude. I do not mind admitting that when I played it it was called Morning Prayer. It is not difficult but demands careful registration and good timing. How very important this last is, and yet it is the thing most organists overlook.

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Roland Diggle—Solemn Epilogue

Leeds. 4 p. This is based on the lovely tune by David Williams, "Canticum Refectionis," sung to "This is the hour of banquet and song." It opens with the tune in the left hand accompanied by soft strings in the right; this is followed by a fughetto using the first four or five notes of the tune, which builds up to a full-organ setting of the melody. The number is not difficult and should make an admirable postlude for a service in which the hymn has been sung.

Organ Music

Bornemann of Paris—Recent Organ Editions

Because economic conditions (enormous labor costs and equally enormous taxes) prevent adequate reviews even for the organ pieces published here in America, these following works received from Paris, and undoubtedly available through the H. W. Gray Co., are merely listed here. *Bach, ar.-Durufle, Cantata 147, Werde Munter Mein Gemeuthe, G, 4p, e, one of the most beautiful things Bach ever wrote. Emile Bourdon, Marche Solonnelle, Bf, 12p, md, on the saner side of life; seems to have possibilities. Jeanne Demessieux, Six Etudes, 58p, vd, evidently studies for the advancement of technic, especially pedal technic, some of it seemingly of concert caliber. Marcel Dupre, Deux Esquisses, 22p, d, the first a breezy little thing with lots of spice, the second a full-organ sock 'em & run torrent of tone; Evocation (Poeme Symphonique), 35p, d, for those who can make the organ laugh and sing, sigh and shout, and raise the very divvel now & then; Le Tombeau de Titelouze, Seize Chorals, md, 29p, 16 church pieces of superb texture that are worth a great deal from the standpoint of structure; Offrande a la Vierge, 22p, md, Virgo Mater, Mater Dolorosa, Virgo, Mediatrice; Suite, 4 movements, d, 26p. Jean Langlais, Neuf Pieces, md, 46p, beginning with a Song of Sorrow and ending with a Gregorian Rhapsody; Suite Breve, md, 16p, partly studies in harmonic effects. Ludovic Panel, Canzona, F, 4p, e, a piece anybody can play. Here is some thirty dollars' worth of music that can give a top-rank organist a vast amount of interesting material to experiment with. Possibly only the Bach and Panel's Canzona will make satisfactory music for people who still think Bach and Wagner were honest composers.

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*Joseph Callaerts, ar.Bedell—Toccata
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*Arcangelo Corelli, ar.Stoughton—Seven Transcriptions
12p. me. Schmidt \$1.00. Some practical delving into a pleasant past, all the pieces within easy reach of the average organist, some of them quite graceful.

*Joseph Jongen, ar.Bedell—Pastorale
A. 6p. me. Mills \$1.00. Graceful, attractive, melodious, rhythmic; nothing profound, but none the less a rather scholarly melody neatly handled.

*G. P. Telemann, ar.Altman—Suite Baroque
12p. md. J. Fischer & Bro. \$1.25. A set of five pieces reflecting, for the most part, the charm & grace of life in the good old days before dissonances were discovered as the easiest way for a composer to cover his paucity of musical ideas. Some of these movements are delightfully charming.

Organ Hymntune Music

Ivan Langstroth—Four Choralpreludes
8p. md. Gray 75c. First, From Heaven High, is a rather involved bit, paying possibly too much attention to the business of writing. A Lovely Rose is Blooming goes to the opposite extreme of simplicity and presents the melody over two moving parts. Come Now Savior of Mankind, one page, is again highly involved. Now Dawns a Glorious Day is an allegro.

Winfred Douglas—Two Hymn Preludes
7p. me. Gray 75c. Again cleverly-worked pieces not to make attractive music but to show what can be done with hymn-tunes as preludial material for church use. Workmanship is excellent throughout.

Church Songs

Ernest Charles—"Save me O God"
Bm. 3p. me. Schirmer 50c. Range B-Fs. Psalm text. A solemn song, rises to strong climax. Also in Am for high voice.

Katherine K. Davis—"Raising of Lazarus"
Dm. 7p. me. Carl Fischer 60c. Range B-E. Bible text. Combines recitative to get the story told without taking too much time, and then melody for the more impressive texts; a good setting of its text, worthy of wide use.

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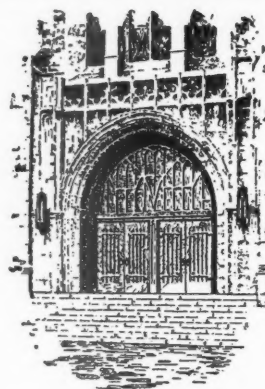
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c. q. qc. Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

A1.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography. m—Marriage.

c—Critique. n—Nativity.

h—Honors. o—Obituary.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

*Evening service or musicale.

*Obvious Abbreviations

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

q—Quartet.

r—Response.

s—Soprano.

t—Tenor.

u—Unaccompanied.

v—Violin.

w—Women's

voices.

3p.—3 pages, etc.

3-p.—3-part, etc.

Vol. 31

JANUARY 1948

No. 1

EDITORIALS & ARTICLES

Nevil Memorial, Oakmont.....	Cover-Plate	1
Residence Organ by Wicks.....	Frontispiece	12
What Goes On Around Here.....	Editorials	21

THE ORGAN

Mixtures, No. 1.....	The Hon. Emerson Richards.....	13
Pedal Contacts.....	George W. Collins.....	22
Seventeenth & Some Facts.....	re Elsworth Organ.....	18
Organs: Albany, Immaculate Conception.....	Moller.....	s20
Atlantic City, Convention Hall.....	Midmer-Losh.....	m15, m16
New Cumberland, Trinity U. B.....	Wicks.....	c23
New York, St. Mary the Virgin.....	Aeolian-Skinner.....	m19
Omaha, First Congregational.....	Aeolian-Skinner.....	s20
Philadelphia, Nevil Memorial.....	Austin.....	p1
Do., St. Mark's Church.....	Aeolian-Skinner.....	m17
Residence Organ.....	Wicks.....	m12

CHURCH MUSIC

Dean Dunham: Programs.....	Editorial	22
Service Selections.....	Various Notes.....	20

RECITALS & RECITALISTS

Advance Programs.....	Musicales	26
Past Programs.....	Various Notes.....	29

NOTES & REVIEWS

Electrotones	23	Repertoire & Review, 4:
Events-Forecast	25	Books & Music of 1947.....
Fraternal Notes	29	Church Songs.....
New Organs.....	26	Dr. Diggle's Column.....
Phonograph Recordings.....	3, 18	Key to Publishers.....
Prizes & Competitions.....	26	Organ.....
Readers' Wants.....	30	Organ Hymntune Music.....
T.A.O. Notes.....	29	Organ Transcriptions.....

PICTORIALLY

Mixture Diagram.....	The Hon. Emerson Richards.....	14
Mixtures	m15, 16, 19.....	19
Pedal Contacts.....	George W. Collins.....	m22
Seventeenth	Mr. Elsworth.....	m18

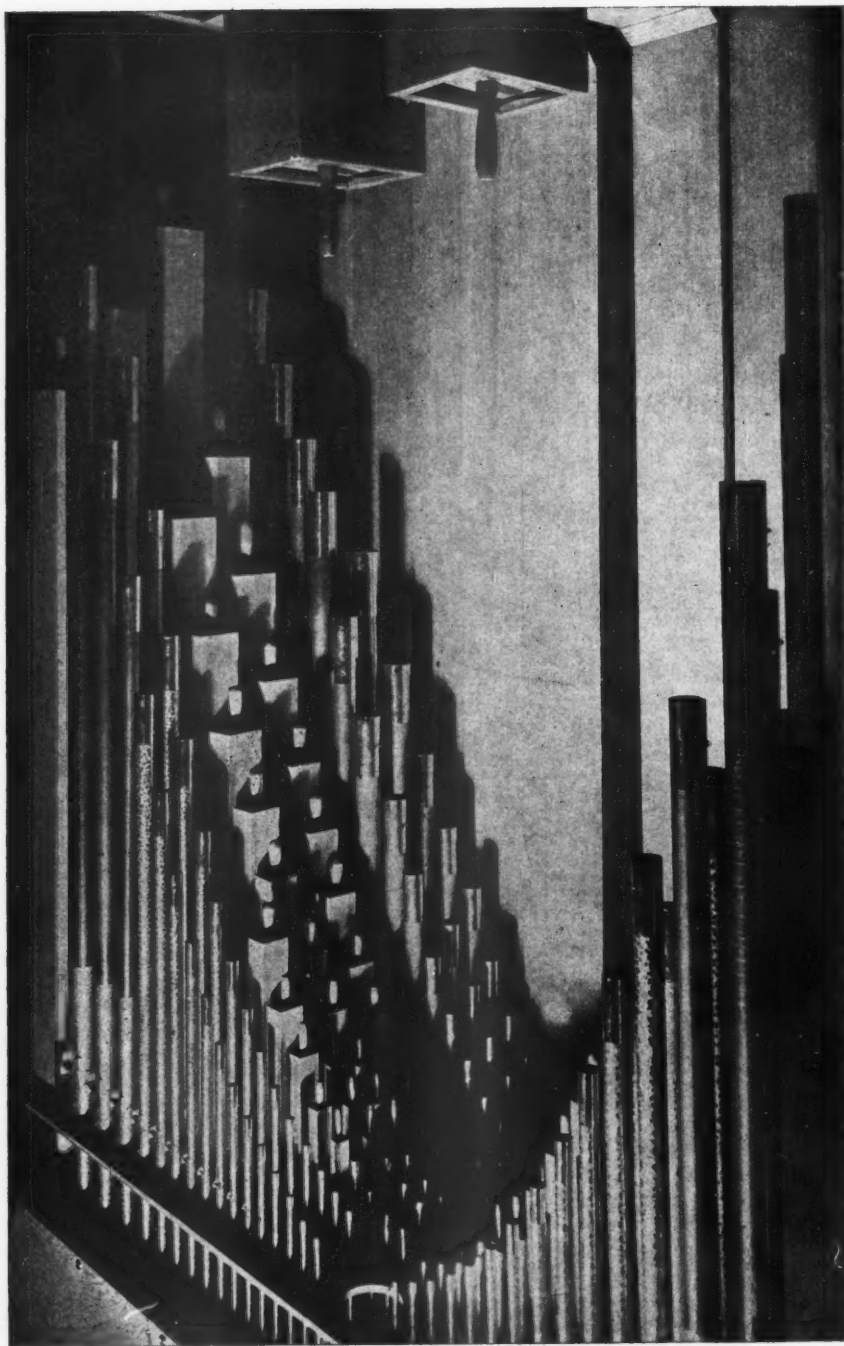
PERSONALS

Bush, Martin W.....	*20	Linzel, Edward.....	21
Caldwell, William.....	p26	Mackelberghe, August.....	*30
Christensen, John.....	p26	Mohr, Robert F.....	m25
Diggle, Dr. Roland.....	*25	Ossewaarde, J. H.....	21
Farnam, Lynnwood.....	*26	Purvis, Richard.....	r30
Fuller, Albert.....	h26	Swarm, David Clarkson.....	r30
Kinder, Ralph.....	*29	Willis, Harry Vincent.....	*15

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THE AMERICAN ORGANIST

January 1948

Mixtures--the Conclusion: Article 1

By the Hon. EMERSON RICHARDS

Who has proved himself one of the world's greatest organ architects

THE EDITOR has asked me to classify the nomenclature of mixtures. He thinks the name on the stopknob should give more accurate and exact information of what to expect when the stop is drawn. However, while general broad classifications are possible, there has not been either in the past or present a sufficiently sharp distinction between various types of mixtures and their names, to make this possible.

Perhaps a hasty historic review of the mixture question will help clarify the present situation. Originally the organ was a mixture in itself. All the pipes common to a single note, no matter what their pitch, spoke together. Then someone, back in the Roman period, found that by placing a slide under the pipes of a single voice, with holes in it so arranged that by moving the slide the holes either registered with the wind-supply or cut off the wind, it was possible to silence that rank.

Since the rank was stopped from speaking, this apparatus came to be called a Stop. Now we think of a stop as drawing on the rank or voice, although its original purpose was just the reverse. The original Greek and Roman organ-builders had also discovered that a reinforcement of the harmonics of the groundtone pipes increased both the richness and loudness of the tone the organ could produce. It was this consideration that resulted in the multiple ranks of pipes of different pitches, which corresponded to the more important harmonic series of the natural pipe-tone; and the result was the predecessor of the modern Cornet.

With the reappearance of the organ in the medieval period, beginning about the year 1100, the stop mechanism appears to have been well established. But the lesson of harmonic reinforcement had not been forgotten and this reinforcement, in the form of mixtures as a means of obtaining brilliance, power, or the impression of power, and clarity, has persisted through the entire history of the organ.

Among the medieval metaphysicians, concerned with the formation of the rules of harmony, the mixtures presented many difficulties and objections. The rules against consecutive fifths, and the fact that in unequal temperament major thirds can be turned into minor thirds, were just a few of the theoretical objections. From the beginning, however, the mixture has held its own as a necessary part of the principal flue chorus and is found in the oldest of the medieval organs.

It is not altogether easy to define the term mixture. In the larger sense the term might be said to apply to any organ voice if two or more ranks of pipes of different pitches cor-

This series was prepared by urgent T.A.O. request and is here offered as the final chapters of the discussions started some years ago by other interested readers and concluded to their satisfaction at that time. Senator Richards provides T.A.O.'s official statements as its closing contribution to the discussions.

roborate or reenforce the harmonics in the unison ranks of the chorus, particularly the Principals or Diapasons. This multi-rank distinction separates them from the single-rank mutation. But it also makes no distinction between multipitch voices in which each rank runs through the entire length of the keyboard and those that break into two or more pitches as the rank ascends the manual.

Generally speaking we limit the use of the word Mixture to the type where the ranks break, and classify the non-break-in kind by special names such as Cornet, Rauschquinte, etc.

To visualize what we mean by breaking the mixture ranks, let us take the most common type of mixture, of three ranks, with three breaks, starting with the harmonics consisting of 12th, 15th, and 19th. This means that the CC note of the first rank is pitched at the twelfth whole tone above 8' unison (the third harmonic) or the second G. This twelfth runs up the keyboard from note 1 (CC) by semitones until it reaches note 18. At 18 the rank breaks a half-octave in pitch to the pitch an octave (8th) above the unison Principal or the second harmonic. At note 38 it again breaks and drops to a fifth (a sub harmonic) above the Principal at the same note and so continues up the keyboard.

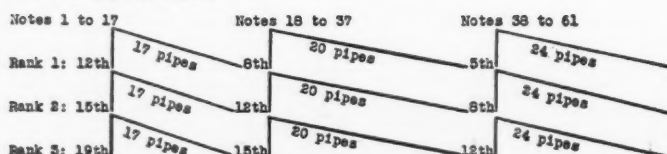
If we look at the actual mixture pipes in the organ we see that they progress up the keyboard in three loops and not in the steady downward, harp-like curve of the 8' Principal.

To many people the tuning of the mixture is confusing. In tuning the organ we use the system of equal temperament in which only the C of the twelve notes in the octave is truly in pitch; all the other notes are slightly sharpened or flattened so as to make the intervals approximately equal.

Each note in the mixture is so tuned, but the pipes making up the note are not. Since the pipes in the note are intended to reenforce the harmonics in the 8' Principal, they are tuned to agree with these natural harmonics, and so each note in the mixture is in just intonation with the same note in the chorus (8'-4'-2' Principals).

Perhaps the next paragraphs will make this clearer, but because of this fundamental principle of tuning, mixtures can-

The ranks look like this:



We write them like this: 1-17: 12-15-19
18-37: 8-12-15
38-61: 5- 8-12

not be made synthetically from extended ranks, as is sometimes attempted in extension organs. And this holds true in the case of mutations as well, so that attempted Cornets are also failures. No twelfth or tierce or other mutation can be obtained from a rank tuned in equal temperament—as is so frequently attempted from unified flutes and like stops. While we are on the subject we may as well discuss the method of tuning mixtures.

Since two, three, or more pipes are speaking together in the mixture, it is obvious that nothing could be worse than if one or more pipes were out of tune. Since only the very expert can tune more than one pipe at a time, it is necessary to silence all but one pipe in the chord (note) and tune it separately to the tuning stop. Then silence this pipe and tune the next pipe in the note, and so on until all the pipes in the note are separately tuned. Then if there is still a beat in the note, go over it again until the offending pipe is corrected.

Thus let us select note 1 (CC) on the keyboard. Our tuning-stop is the 8' Principal. The mixture is 12-15-19. We silence the 15th and 19th and proceed to tune the 12th, which is a G and the third harmonic in the Principal. Now this G is not tuned to the G on the keyboard, because in equal temperament the keyboard G is slightly flat; but we tune our G to the harmonic sounding in the 8' Principal, so that there is no beat between them. Then we silence the 12th and permit the 15th to speak. This tunes to the fourth harmonic in the 8' Principal. Then we again silence the 15th and let the 19th speak. This we tune to the sixth harmonic in the Principal. Then we release all the pipes in the mixture and see if there is any beat between them. If not, we try them with the 8' Principal and if all are in agreement, the note is in tune. This is the elementary method; a professional tuner would proceed somewhat differently.

Since mixture pipes are small in size they are more subject to derangement from dirt and temperature changes than the larger pipes, and consequently need frequent attention. Also in tuning a note the method of silencing the unwanted pipes is important. They cannot be removed from the rack, as this changes the wind-pressure; the usual method is to stuff cotton in the top of the pipes in the unwanted ranks. I prefer to put soft paper in the mouths, as less likely to damage these delicate pipes. If the ranks are on separate valves it should be arranged to cut off the rank at the valve. This makes for quick tuning. Very expert tuners can tune two ranks at once and there are other methods by which tuning can be expedited. But in any event, tuning a mixture is a troublesome and time-consuming job that the average tuner or caretaker will shirk. If he does a five-rank mixture under three hours, look for trouble. Poorly tuned mixtures is one reason why they get a bad name.

Regulating the mixture is also a delicate job. Acoustical conditions in the auditorium may tend to affect the balance of the harmonics in the mixture, making some appear softer and others louder than was intended in the original voicing. This may have been corrected by the finisher, but a careless tuner can throw the regulation out again.

Returning now to the question of classification of mixtures, we will reserve the word Mixture to apply only to those of the breaking variety as distinguished from those where the

harmonic ranks run through the compass of the keyboard.

The first attempt at classification of mixtures is found in Michael Praetorius' work on organs published in 1619. In his elaborate chart setting out all the various types of organ pipes then known to the art, Praetorius divided mixtures into two classes, calling them Mixtures and Zimbels. Unfortunately, Praetorius does not give the mixture compositions, contenting himself with the explanation that the Mixture is the broader and graver-toned voice, and Zimbel the sharper-toned and higher-pitched.

Since the tierce does not appear in any of the specifications or organs published in Praetorius' book, it is safe to assume that the tierce did not appear in mixtures prior to the early part of the seventeenth century. The Praetorius mixtures were fifth-sounding voices, sometimes of many ranks. Since the word Rauschpfeife appears in a number of specifications quoted by Praetorius, it is very likely that the two-rank Rauschquinte, consisting of a 12th and 15th, was not considered to be a mixture.

In the period between 1600 and 1700, the tierce began to make its appearance as a separate stop. It probably came in by way of Italian or French channels. It does appear in the Cornets that were then introduced into the tonal scheme, but which cannot be considered as true mixtures.

In the Silbermann period, mixtures continued to be of the fifth-sounding variety. Thus a typical Andreas Silbermann Great Organ would contain a Fourniture of three ranks and a Cymbal, three ranks, as given here.

Fourniture

1-12: 19-22-26
13-24: 15-19-22
25-36: 8-12-15
37-49: 1- 8-12

Cymbal

1-12: 29-33-36
13-24: 22-26-29
25-36: 15-19-22
37-43: 12-15-19
44- : 8-12-15

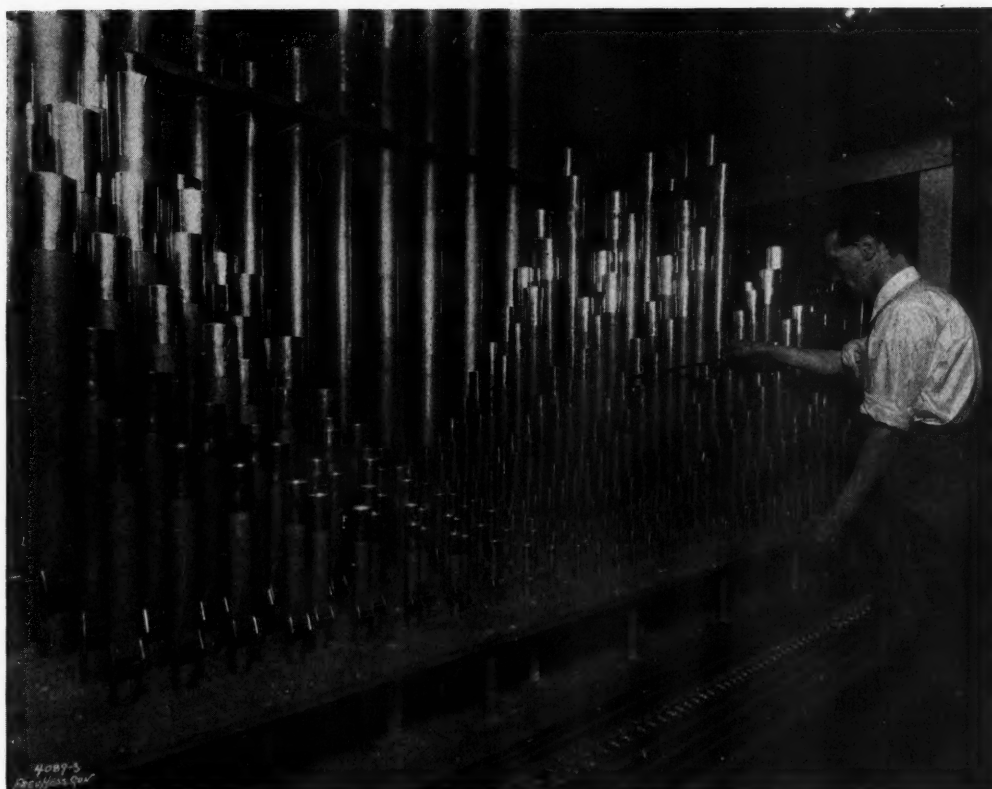
With this there was associated a typical five-rank Cornet, which consisted of a Stopped 8', Diapason 4', Spitzfloete 2 2/3', Diapason 2', and Tierce 1 3/5'. This stop extended only from middle-C up. There was already an independent 1 3/5' Tierce on the same manual. The scale of the stopped rank was rather small, but the open ranks were larger than the 8'.

A somewhat different Fourniture of three ranks is found in the Ebensmunster organ of Andreas Silbermann.

Fourniture

1-12: 22-26-29
13-24: 19-22-26
25-36: 15-19-22
37-48: 8-12-15
49- : 8-12-15

The scale of the 22nd is two and one-half times the scale of the 8' at note 49, and the scale increases toward the top. To visualize the function of the mixture in this baroque design it might be well to look at the scheme of the grand-organ in the Ebensmunster opus.



DESIGNED BY SENATOR RICHARDS
*Harry Vincent Willis tuning the seven-rank Stentor Mixture in the Fanfare
 Organ of the Convention Hall instrument; pressure is 35" and the
 composition 8, 5 1/3, 4, 2 2/3, 2, 1 1/3, 1. This divi-
 sion is located 325' distant from the console.*

GRAND ORGUE:

16	Bourdon
8	Montre
	Bourdon
4	Prestant
2 2/3	Nasard
2	Doublette
1 3/5	Tierce
V	Cornet
III	Fourniture
III	Cymbal
8	Trumpet
	Vox Humana
4	Clarion

Fourniture

1-12:	15-19-22
13-24:	12-15-19
25-36:	8-12-15
37- :	1- 8-12

The scale was smaller on each break. The octave is only 2mm. smaller than the fifteenth.

Cornet from Middle-C

25-36:	8-4-2 2/3-2-1 3/5
37-48:	8-4-2 2/3-2-1 3/5
49- :	8-4-2 2/3-2-1 3/5

This refers to the pitch as of CC, not the actual length of the pipes.

The Cornet, which runs from middle-C, repeats on notes 37 and 49, consisting of 8-4-2 2/3-2-1 3/5. The scales are very irregular, being much larger in the lower octaves than in the repeats, but there are other interesting variations in the quint and tierce ranks. This was all done for musical reasons and was not a matter of careless workmanship.

In the Gottfried Silbermann organ in the Hofkirch at Dresden the Cornet has only four ranks, 4-2 2/3-2-1 3/5. Again the scale is quite irregular. The four-rank mixture and three-rank Cymbal are as follows:

Mixture

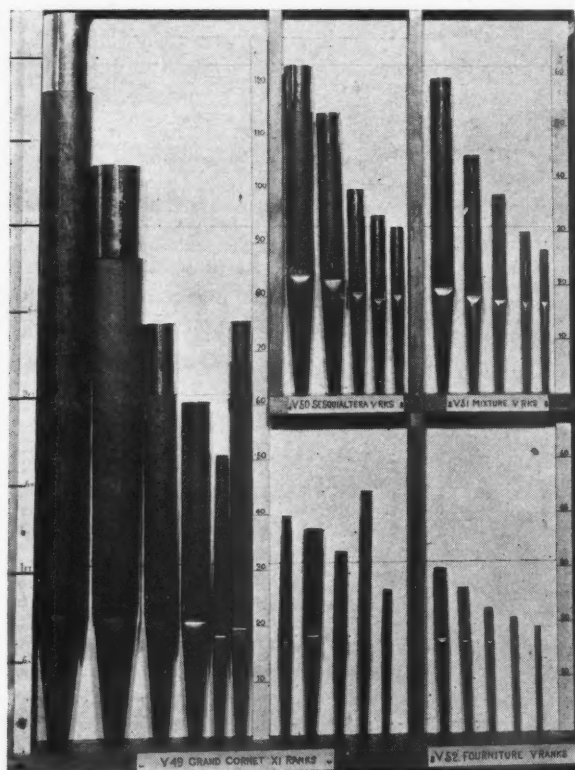
1-12:	15-19-22-26
13-24:	12-15-19-22
25-36:	8-12-15-19
37- :	5- 8-12-15

Cymbal

1-12:	22-26-29
13-24:	19-22-26
25-36:	15-19-22
37-48:	12-15-19
49- :	8-12-15

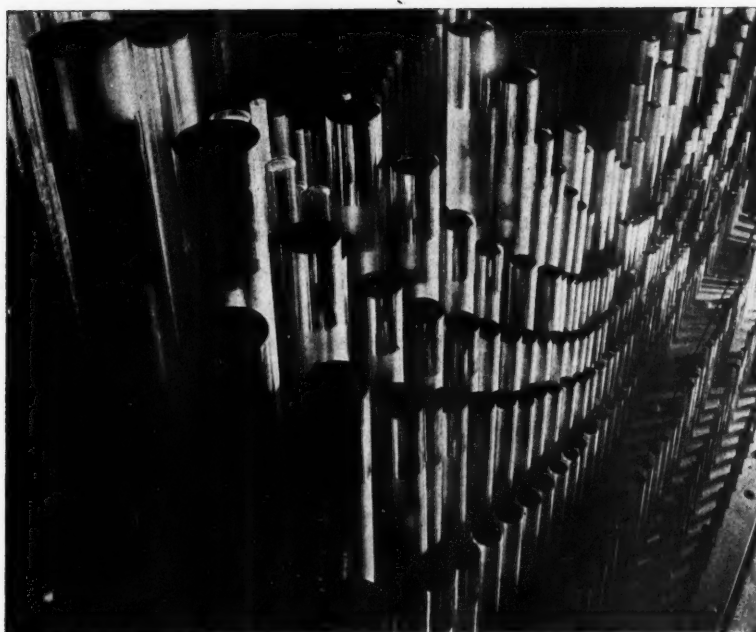
In the Mixture the scale decreases with each break. In the Cymbal the scale is slightly smaller than in the Fourniture, with the top ranks decreasing the least. Again the scales have a tendency to decrease towards the top, but not in the usual ratio.

(To be continued)



FOUR ATLANTIC CITY MIXTURES

designed two decades ago by Senator Richards for Convention Hall organ, the world's largest; bottom left, two sections, 11r Grand Cornet; right, 8r Fourniture; top center, 8r Sesquialtera; right, 8r Mixture. All pipes are tenor-G; left-margin lines are six inches apart, top is four feet up.

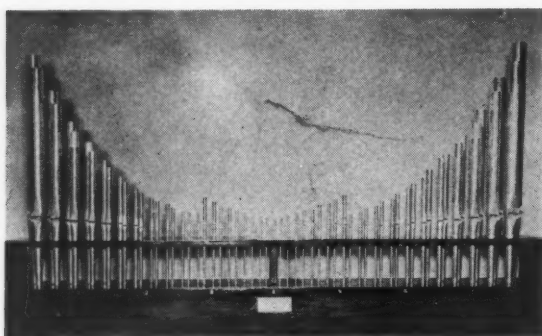


THREE MIXTURES HERE—TWELVE RANKS
The Great Cymbal, Fourniture, and Mixture designed and voiced by G. Donald Harrison for the Aeolian-Skinner in St. Mark's Episcopal, Philadelphia, built for H. William Hawke in 1937. In this same organ there are six other mixtures.

Mr. Elsworth's 17th—and Some Details

*John Van Varick Elsworth adds a new voice to an old organ
And T.A.O. takes it as an opportunity to explain the harmonic system*

Mr. Elsworth of Watertown, N.Y., has done more than any other man to unearth and put into the printed record the work of William A. Johnson. In his new home he has a 2-18 built of Johnson materials and described in December 1946 T.A.O. To that instrument he has now added an independent Seventeenth, scale 75, built and voiced to Johnson methods. The photo shows the pipes and chest posing in the Elsworth dining-room. Even the wood in the chest has significance for Mr. Elsworth, for it came from an old 16' Pedal Bourdon installed in 1857 by Hook in Trinity Church, Watertown, where Mr. Elsworth's uncle, Edmund Quincy Sewall, donated his services as organist back in the 70's and 80's. Says he, "I was surprised to find on one of the big pipes a label which said, 'To Trinity Church, Watertown, N.Y., care of Edmund Q. Sewall, 1857'."



AN ELSWORTH ADDITION
Here's an independent Seventeenth now added to the organ in the residence of John Van Varick Elsworth in Watertown, N.Y.

So now to Miss Soosie, and to Dr. W. who thinks T.A.O. should give more elementary information to readers such as he, we report that this voice would look like this in a printed T.A.O. stoplist—

1 3/5 Seventeenth 61m
and the 61m would mean 61 metal pipes. The 1 3/5 indicates the pitch at which the pipes sound, and in this case Seventeenth indicates that same thing.

Chop off the lowest 15 black and white keys from the standard piano and the highest 12 black and white and you have left the standard manual keyboard of the organ, 61 notes. If any stop in the organ is given as 8', it gives a tone of the same pitch as you hear on the piano when you play any note as written on the score. If the stop is given as 16' it will sound an octave lower than that same note sounds on the standard piano; if it is 32' it sounds two octaves lower. If it is given as 4' it sounds an octave higher than it sounds on the piano; if 2' it sounds two octaves higher, if 1' it sounds three octaves higher. All this means that 8' is the standard organ pitch exactly as it is the standard piano pitch, only the piano keyboard has 15 more black and white keys at the bottom and 12 more at the top.

No musical tone is a pure tone composed of but one fundamental tone; every tone has its fundamental (usually the loudest one heard by the average ear) and many other tones above it, which we call partialtones or harmonics. These harmonics run by mathematical proportions, 1, 2, 3, 4, etc., which figures show the relative number of vibrations a second. The fundamental is No. 1, harmonic No. 2 has twice as many vibrations, No. 3 has three times as many, No. 4 has four times as many. The diatonic scale of the organ begins at bottom manual CC and our American system indicates the white-keys thus:

CC-DD-EE-FF-GG-AA-BB-C-D-E-F-G-A-B-c1-d1-e1-etc. etc.

Now if the fundamental gives CC (our No. 1) then our No. 2 is the octave above or C, our No. 3 is three times as

many vibrations or our G, and No. 4 is four times as many or our c1. Now call CC 1 and count upwards, and we see that C is 8 (which we call Octave) and G is 12 which we call Twelfth, and c1 is 15 which we call Fifteenth (or Super-octave). Write this series on upward and we see that Mr. Elsworth's 1 3/5 Seventeenth is actually the 17th key upward or e1. The top note of the organ manual keyboard is thus c4.

And by this time Dr. Pedalthumper is thoroughly disgusted with what he'll call this waste of space, but does it help Miss Soosie or Dr. W.? Incidentally, the harmonic partials of any musical tone run—

1-8-12-15-17-f19-22 and on up
and Mr. Elsworth's 17th will not sound C when you press the C key but will sound E; it will always sound a major 17th above the key played. D will sound F-sharp, E will sound G-sharp, F will sound A, etc. All this makes life interesting and organ music, we hope, richer. Calling our CC 8' is not accidental; make an open pipe about 8' long and its note will be CC. Make an open pipe 4' long and its note will be C. One 2' long will sound c1; and open pipe 1' long will sound c2, and one 6" long will sound c3. And an open pipe approximately 16' long will sound CCC.

TWO ALBUMS OF CHORAL MUSIC

Recordings reviewed by Charles van Bronkhorst

Commemorating the 100th anniversary of Mendelssohn's death, Columbia has issued a much-needed recording of the complete "Elijah" as performed by England's 111-year-old Huddersfield Choral Society, four soloists, and the Liverpool Philharmonic Orchestra, under the direction of Malcolm Sargent; set MM-715, sixteen 12" disks in two albums, with supplementary booklet giving the history and complete text, \$22.10.

Outstanding features of this set are the finished performance of the 150-voice chorus, the sympathetic accompaniments of Malcolm Sargent and his Liverpool orchestra, and the exceptional quality of the recording. If you are at all fussy about surface-noise, these records will meet your highest expectations.

The soloists sing all the notes, but fail to live up to my requirements insofar as vocal quality and interpretation are concerned. Perhaps I am too accustomed to our American standards of voice-production and artistry, but to me the solo parts are the only weak portions of an otherwise magnificent recording. Be that as it may, Columbia is certainly to be commended for making this immortal music available in its entirety for the first time domestically.

Leonard dePaur's Infantry Chorus makes its Columbia record-debut with "A Choral Concert" featuring representative songs of faith, album MM-709, three 12" disks, 72349-D to 72351-D, \$4.80. This 36-voice negro choir traces its origin back to Fort Dix, New Jersey, where it was organized by members of the 372nd Regiment. Before leaving the army, where they gave in the neighborhood of two thousand concerts, the chorus members agreed to stay together under Mr. dePaur's direction upon reentering civilian life.

It is obvious from these recordings that the members of this group have worked together for several years and that the unity of musical effort and purpose achieved is largely a result of that consistent training. Tone-quality and balance are very good and the diction is excellent.

Mr. dePaur is to be commended for his scholarly arrangements of "The Lord's Prayer," "Eli Eli," and "Deep River." The traditional "Eli Eli," with both Hebrew and English words, is one of the most interesting numbers included, and features a baritone solo by Charles Colman who brings out the true spirit of this music.

Other songs are Lvovsky's "Hospodi Polmilui," Ivanov's "Bless the Lord O my soul," Palestrina's "O Bone Jesu" and "Adoramus Te Christe," da Silva's "Blessing of St. Francis," and Paul Creston's "Here is Thy footstool."



FOUR-RANK PEDAL FOURNITURE
by Aeolian-Skinner in the Church of St. Mary the Virgin, New York; the
ranks shown in double-row formation speak at $5\frac{1}{3}$, 4, $2\frac{2}{3}$,
and 2, listen to an Ernest White recital on this organ
and you'll appreciate what such a mixture does.

ALBANY, N.Y.

Cathedral Immaculate Conception

M. P. Moller Inc.

Installed, Nov. 1947

Organist, Frank Walsh

V-38. R-42. S-48. B-9. P-2765.

PEDAL: V-5. R-5. S-14.

- 32 (Resultant)
 16 Diapason 44w
 (Diapason G)
 Bourdon 44w
 (Lieblichgedeckt-S)
 Gamba 32m
 8 Principal 32m
 (Diapason)
 (Bourdon)
 (Lieblichgedeckt-S)
 16 Trombone 56mr
 (Trumpet-S)
 8 (Trombone)
 4 (Trombone)

GREAT: V-10. R-12. S-11.

Expressive

- 16 Diapason 73m
 8 Diapason 73m
 Bourdon 73m
 Keraulophone 73m
 4 Octave 73m
 Flute 73m
 2 2/3 Twelfth 61m
 2 Fifteenth 61m
 III Mixture 183m
 8 Trumpet 73mr
 Chimes 21

SWELL: V-14. R-16. S-14.

- 16 Lieblichgedeckt 73w
 8 Diapason 73m
 Gedeckt 73w
 Gamba 73m
 G. Celeste 73m
 4 Principal 73m
 Flute 73m
 2 Fifteenth 61m
 III Cornet 183m
 16 Trumpet 73mr
 8 Trumpet 73mr
 Oboe 73mr
 Vox Humana 61mr
 4 Clarion 73mr
 Tremulant

CHOIR: V-9. R-9. S-9.

- 8 Geigenprincipal 73m
 Clarabella 73w
 Stopped Flute 73w
 Dulciana 73m
 Unda Maris tc 61m
 4 Chimney Flute 73m
 Geigenoctav 73m
 2 Flageolet 61m
 8 Clarinet 73mr
 Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 4: G. S. C. Register.

Crescendo-Couplers 1: All Shutters to Swell Shoe.

Combons 35: P-7. G-7. S-7. C-7. Tutti-7.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 1: Tutti.

The instrument, installed in the gallery, retains some of the pipes of the former Henry Erben organ; new case, manufactured by Moller.

OMAHA, NEB.

First Central Congregational

Aeolian-Skinner Organ Co.

Dedicated, Nov. 16, 1947

Organist, Martin W. Bush

V-41. R-49. S-50. B-8. P-2980.

PEDAL: V-6. R-8. S-14.

- 32 Bourdon 3*
 16 Principal 32
 Bourdon 44
 (Quintaten-G)
 (Gedeckt-S)
 8 Octave 32
 (Bourdon)
 (Gedeckt-S)
 4 Superoctave 32
 III Mixture 96
 16 Posaune 56
 (Fagotto-S)
 8 (Posaune)
 4 (Posaune)

*Mr. Harrison's special polyphonic pipes by which he obtains 12 notes from only 3 pipes.

GREAT: V-9. R-13. S-10.

- 16 Quintaten 61
 8 Diapason 61
 Bourdon 61
 Gemshorn 61
 4 Octave 61
 Rohrflöte 61
 2 2/3 Twelfth 61
 2 Fifteenth 61
 V Mixture 249
 — Chimes 20



MR. BUSH

who served his congregation so faithfully that they bought him a grand new organ in the hardest of hard times in order that he might have "an instrument worthy of his talent."

SWELL: V-14. R-16. S-14.

- 16 Gedeckt 73
 8 Geigen-Diapason 73
 Chimney Flute 73
 Viole de Gambe 73
 Viole Celeste 61
 Aeoline 73
 4 Flute Triangulaire 73
 Octave Geigen 73
 III Plein-Jeu 183
 16 Fagotto 73
 8 Trompette 73
 Oboe 73
 4 Vox Humana 73
 Clarion 73
 Tremulant

CHOIR: V-12. R-12. S-12.

- 8 Concert Flute 73
 Viola 73
 Dulciana 73
 Unda Maris 61
 4 Koppelflöte 73
 Gemshorn 73
 2 2/3 Nasard 61
 2 Piccolo 61
 1 3/5 Tierce 61
 16 English Horn 73
 8 Bombarde 73
 Clarinet 73
 Tremulant

COUPLERS 18:

Ped.: G. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-4.

Ch.: S-16-8-4. C-16-4.

Crescendos 3: S. C. Register.

Combons 32: P-6. G-6. S-7. C-6.

Tutti-7.

Manual combons control Pedal Organ optionally by three Onoroffs.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 1: Tutti.

Music of Dedecatory Service

Bach, Toccata C

Franck, Cantabile

Let us now praise, Williams

off. Handel, Largo

Psalm 150, Franck

The printed dedication program included exterior and interior photos of the Church and photo and biographical sketch of Mr. Bush of whose 40 years of service the Church is justly proud, thus:

"The dedication of our beautiful Aeolian-Skinner organ represents the fulfilment of one of our mutual dreams and is brought about through the desire of the members of our congregation to provide Mr. Bush with an instrument worthy of his talent and ability."

CHURCH INCOME DROPS

The National Stewardship Institute, Washington, D.C., reports that donations to churches are running 35% under the 1930-5 "period of deepest economic depression." The N.S.I. thinks "American citizens" are wrong, doesn't suspect at all that possibly the church could be failing in its avowed purpose of following what Christ said: humanity should do.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

What Goes On Around Here

Now as a new year begins for this magazine every ideal that made America fit to live in has been wiped off the record. People in America who earn the least, are getting the most; those who earn the most, are getting the least. What can anyone do about it? Fools asked that same question back in 1775 here in our country and, thank heaven, there were enough decent Americans who had the answer and they did something about it. Decency in America has died.

So far as T.A.O. is concerned, there will no longer be any mad rush whatever to make up, at our own expense, the time lost by others. A complication of difficulties made our November issue late, our December later, and possibly they'll make our January painfully late too. We shall get back to schedule as soon as it can be done.

Our organbuilders especially need the understanding sympathy of every decent American. Though the war ended years ago, our scoundrels in Washington will not permit our builders to buy tin, and they continue the lovely idea of taxing our churches 10% for buying new organs. No, this isn't Russia, it isn't Germany; it's America, believe it or not.

Nov. 9, Trinity Sunday, I visited Mr. J. H. Ossewaarde's Calvary Episcopal, morning service, and for the first time in my life found Episcopalians creating an unchurchly hubbub in the narthex. Mr. Ossewaarde's prelude, not identified on the printed calendar, was not music for music's sake but for the service, and I rather liked its lack of musical interest; it did what should be done to prepare the way for a rather good Episcopal service.

As Mr. O. played through the processional, the choir entered from the front left door, came down the left aisle, went up the center and entered the chancel, beginning their singing when the first playing-through was finished. It's a choir of some 36 paid adults. Accompaniment was strong, loud, and pointed with mixtures. Possibly the congregation murmured along, timidly. But when Mr. O. got his choristers all in place in the chancel he dropped the organ to a mere background for two stanzas and the effect was grand, for that choir of his really makes a noise when it sings. The hymn didn't expire merely because the organ was quieted. He used this device in a later hymn too and I liked it a lot. If the hymn-singing had had the effect of hesitating, it would not have been good.

"Venite" was chanted by the choir in virile tone, brisk tempo, with some surprising staccato here & there in biting off the words where such was appropriate. Congregation let the choir do the work. Psalm was read. First lesson was not Christian religion but Hebrew; all churches do it. "Benedictus es" was chanted. Second lesson was Christian. "Jubilate Deo" was Mr. William Strickland's very modern setting in C, only for churches where the unexpected is expected. Amens and all that were said (by the congregation and choir).

It's a good thing to learn some new hymns, said Dr. Shoemaker. Calvary picks a Hymn of the Month and it's sung at every morning service for that month. Since the preacher gave a helping hand and tried to make the congregation wake up on a hymn, it was a good idea. But before this pre-

sermon hymn Dr. Samuel M. Shoemaker made his announcements, lengthy and, to me, intensely interesting. Calvary was then in its money-raising season. Dr. Shoemaker spoke like a man and told them plainly that since they wanted and profited by such an institution as Calvary Church it was up to them to pay the bills.

Money-collecting anthem was Alan Gray's "What are these that glow," and even though I couldn't recognize a word sung, the printed calendar was there to help; parts of that anthem are not bad.

Calvary uses the minimum of music, as the foregoing shows, but that minimum reaches up to maximum quality. Rector and organist match each other beautifully in the creation of a service atmosphere containing magnificent doses of strength & sanity. Go over to Calvary some Sunday when you are in the dumps over the wishy-washy effeminacies of the average Christian church service. It'll do you good.

The Church of St. Mary the Virgin is, I presume, the highest of the sane high-church Episcopalians in our city. Its services are at 11:00 and—quite unusual in our town—at 8:00. At either hour you can experience more of the truly eloquent in ecclesiastical ritual here than in any other church known to me. If you want to know how Gregorian should be done, go to St. Mary's. If you want to know the enormous value of the high rear-gallery choir & organ, go to St. Mary's. To hear Mr. White's chancel choir of some six or eight tenors sing the Psalms to Gregorian tones, as they should be sung, lifts them out of the mundane and into the loftiest plane of religious expression.

Well that's where I was on the evening of this day. The calendar is a most complete job of printing. If items are sung in Latin, the calendar prints the full text in both Latin and English; full English texts of even the alleged-congregational hymns are printed in the calendar. This Church first figures how things should be done, then does them that way.

However my ulterior motive was the recital by Mr. Edward Linzel in Mr. White's studio on the third floor. Program on our November p.382. There was no graveyard music at all. If you'll look at the stoplist on Aug. 1947 p.254 you'll probably say Mr. Linzel could not do what I'm about to say he did; but both Mr. White and Mr. Harrison, not to mention also the father of modern organ design, Senator Richards, have all claimed that such an organ actually could and would do just that if given half a chance. I didn't believe them, but I do now.

Taxes and rising labor-costs woefully restrict everything in America and I don't want any uninformed chump to tell me they don't. As a result I have insufficient space to record here all that Mr. Linzel actually did. I must be content with merely translating my shorthand notes jotted on the program as it moved along.

Reger's Weihnachten was colorful, some rich tones, and Tremulant. First movement of Bach's Sonata 6, not too loud, but bright tones and merry rhythm. Lento, reed-colored to make it richer, plenty of Tremulant. Last movement, totally different voices chosen to make it different from the tonal effects of the first movement. Mr. Linzel in this Sonata was doing exactly what these pages have said should be done with such music on such an organ.

Boellmann's Ronde Francaise was delightful concert music,

showed fine rhythm, lots of color and spice; we could hear every detail of line clearly on this organ. Widor's Gothicque Andante was richer than to be expected. Messrs. Harrison, Richards, and White had proved their point under the enormously well-schooled fingers of Edward Linzel.

I had heard some beautiful moments in former recitals on this organ, but this, as I recall it, was the first time virtually a whole program was beautiful and appealing. Just as Mr. Linzel was not at all afraid of the Tremulant, so also he was not afraid of the couplers. And it was quite largely these couplers that enabled him to expand the tonal richness so unexpectedly. Then there remains also the literature. Thank heaven, there was no pre-Bach, not a note.

Many people write me vigorous protests against our recitalists and the type of alleged music they ask the public to listen to. I checked back over the 12 recitals I had attended to date during the current music season and found that I'd had to listen to 76 pieces of distinctly stupid music, 10 pieces that were passable, and only 5 that were interesting. Just now I've made another check of 8 recitals, and from a total of 76 pieces there were 14 Bach, 20 pre-Bach, 5 Franck, 11 allegedly-modern ravings, 13 pieces of really good music, and 11 by American composers. Never mind the 2 not catalogued.

If we invite the public to listen to us, it's time we begin to appraise our music not from our own personal limitations but from the viewpoint of the probable taste of a cultured layman. We'll find that the cultured layman will take some pre-Bach just as readily as he'll take some of the modern ravings; he'll growl—and thenceforth stay away—only when we put entirely too much of this rubbish on our programs. And we emphatically have been putting very much too much on.—T.S.B.

AND NOW THEN

A most hearty thanks for those Christmas cards that came so cheerfully to T.A.O., and a hearty thanks too for the many letters received on all subjects from the Angry Organist to Zealous Hymnsinging. But the burden has passed my personal ability to meet it, so, as I've had to say several times before, to receive & read letters of all kinds is both important and pleasant if only those who write them will realize it's physically impossible to acknowledge them intelligently; so please keep on sending the letters on anything & everything of importance in this miniature world of the organ, but don't expect us to talk back. This magazine was not established to make money for anybody, nor to tell anybody what to do; it was established to give open-minded organists—and there are some in the world—a medium for discussing serious problems of the organ world. Disagreement there must be if freedom is to survive; pussy-footing there must not be, ever, no matter who thinks he wants to be offended because somebody dares to disagree with his views. Now as the stupidest of all years passes into the discard and a new year of national stupidity dawns, all we can do with those hundreds of unanswered letters is to file them. They've been read, some several times; it's our business to read them; it's one of the best ways we have to keeping our feet on the ground. Today the pile of materials waiting publication is the greatest in T.A.O.'s history; we're doing our best under the tormenting limitations of limitless wage-increases and limitless taxation. That's all we can do.—T.S.B.

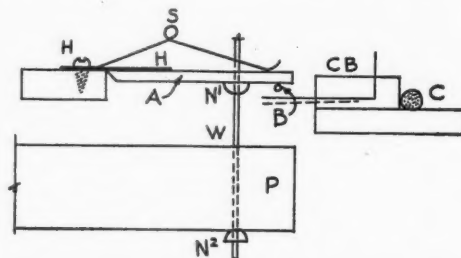
Pedal Contacts Should be Reversed

Says GEORGE W. COLLINS, organist and merchant

Ordinarily the contacts are underneath the pedal-clavier where they catch dust and are not readily accessible for adjustment when & if necessary. Why not put the contacts above the keys instead of below? In the accompanying diagram:

P is the forward end of the pedal key, which I suggest be

long enough so these keys go clear to the back of the console where they can be reached easily. A pallet-like strip of wood, marked A, which I suggest be about an inch wide, is held up by spring S until the wire W from the key pulls it down; it is held in place as shown by a leather hinge H.



The key's contact point is located at B and is pulled down against the contact-wire protruding from the contact-block CB. And the rest of it will be clear enough to explain my idea.

The curved contact-bar under the standard concave-radiating pedal-clavier thus gives way to a straight bar in this arrangement, for the pull down wires are adjusted in lengths to accomplish this.



No. 4: Programs

By ROWLAND W. DUNHAM

Associate Editor, Church Department

TRADITION plays an important, even a dominating, part in selecting and arranging music compositions for public consumption. There seem to be certain rather generally accepted customs in which there is certainly little benefit for the audience. Change these rules and you are immediately regarded as a hopeless ignoramus. All of which concerns the recital or concert. Of music in the church I shall speak later.

One of the first considerations is the chronological sequence. The recitalist assembles his material and unscrambles the various pieces so that the oldest one inevitably comes first. Then each successive composition must be arranged in exact order. To precede Bach or Handel by Mozart or Beethoven would appear to be an unforgivable sin, regardless of the effect of the music itself.

A short time ago I heard a piano program that began with some of the fine poetic music of Schumann, included some Haydn (no Mozart or Beethoven) and closed with a brilliant rendition of Busoni's transcription of the Bach Chaconne. Unconventional as it looked, the result was completely satisfactory and the occasion one that will long be remembered. The best music of Schumann is so delightful to me that I was most happy to omit any of the hothouse sentimentality of Chopin from the menu. Beethoven was one of the giants of music composition but there is really no necessity that one of his sonatas shall be on every piano recital program. On the other hand, how rarely do we hear music by the genial Papa Haydn. If you will study the rather fragile piano sonatas of this neglected but important composer you will be amazed at how these forgotten sonatas anticipate Beethoven, even to amazing details not inferior in any respect.

The custom of beginning an organ recital with Bach shows signs of being discontinued. Organists seem to have reached the conclusion that this plan has no longer a reason for remaining inviolate. As a matter of interest, a study of 22 programs was made with the following result: 5 had no Bach,

5 used Bach at the outset, 12 carefully inserted Bach later in the program. This, I believe, indicates a desire on the part of recitalists to find a spot for the great Cantor which would give the music a more favorable hearing. Nor were the preceding pieces pre-Bach by any means; they were by men like Mendelssohn, Franck, Brahms, MacMaster, Weinberger. In my own recitals for last summer on this campus my programs included the first four Mendelssohn Sonatas, with the Bach work at the end of two and in the middle of another. When this was arranged, I had no idea that this departure from tradition was becoming so common. Logically if an organist wishes to play some Bach a position should be found when listening will be most favorable.

Music for the church service, being relatively scanty, offers little difficulty as far as arrangement is concerned. One of the general uses for organ music is as an offertory. Almost invariably a composition is played which is quiet and meditative. It seems to me that if this music is important enough to occupy the center of the service, music of the very highest type is clearly indicated. Reverting to my own past, I have played with real success compositions like the Bach Passacaglia, Doric Toccata, all three Franck Chorales, and Piece Heroique, a Mendelssohn Sonata movement, movements from Vierne or Widor, and Herbert Hyde's Le Bonheur. Naturally the character of the particular occasion governed the use of a loud piece in the "grand" style. As for the use of choral works the practise at King's Chapel, Boston, is effective. There they have one accompanied and one unaccompanied anthem each Sunday. My frequent expressions of antipathy toward a preponderance of unaccompanied choir music in church need no further elaboration.

This article has concerned itself with arrangement and balance of program numbers rather than emphasis on standards. Organists and musicians generally are undoubtedly breaking away from some of the stereotyped plans of the past, to the undoubted benefit of audiences. While I do not agree with T.S.B., that we should take pride in the inclusion of an American name on every program, it does seem to me that much of our own output has been of a quality that we must not overlook. Program-building requires thought and a little research. Our common fault is to use music we enjoy performing and to arrange it with little consideration for our auditors. There ought to be a reason for any sequence of compositions, if we expect people to hear a program to its best advantage and their sustained interest. Any other method is sure to result in relative failure.—R.W.D.

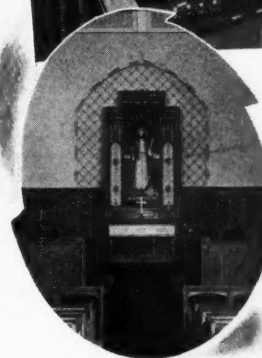
CAN NEWSPAPERS NEVER BE TRUTHFUL?

An example from Chicago

"Music experts; however, were invited to hear both instruments and were sufficiently confused to prove there was no difference in the sound" of the Hammond electrotone and the organ, said a Chicago newspaper in its Aug. 27, 1947, columns, of the Federal Trade Commission's trial of the Hammond electrotone. We quote briefly exactly what the Federal Trade Commission did say in its final order against Hammond. "It is ordered that . . . Hammond . . . do forthwith cease and desist from representing, directly or indirectly: That the respondent's said electrical musical instrument . . . as now constructed, motivated and operated, can produce or reproduce the entire range of tone coloring of a pipe organ, which is required or necessary for the proper or adequate rendition of the great works of classical organ literature."

And if that's not clear enough, here is just one statement from the Commission's Paragraph Eight: "With the exception of the flute tones, the respondent's said instrument as now constructed, motivated and operated, is physically incapable of producing or reproducing faithfully the musical tones of a pipe organ which are required and necessary for the rendition, without sacrifice, of the great works of classical organ literature."

WICKS ORGAN OF THE MONTH



Trinity
EVANGELICAL
United
Brethren
CHURCH

NEW CUMBERLAND PA.

The recent rededication of Trinity Church, New Cumberland, now in her 74th year, marked the completion of a broad and successful building program made necessary by continued growth. It was also the occasion of the dedication of a recently installed Wicks Three Manual Organ.

This organ consisting of approximately 50 stops, a Harp Celeste and 25 Class A Chimes, is located in three especially constructed chambers, each division under expression. The sets of pipes from the original memorial organ are incorporated in the present one. Mr. C. S. Snell, Chairman of the Music Committee, long a student of tonal architecture, and Mr. Alfred C. Kuschwa, distinguished Organist and Choir Master, St. Stephen's Cathedral, Harrisburg, collaborated with the Wicks staff on the tonal design. Mr. Kuschwa and Mr. Snell express themselves as being delighted with the results. Mr. Snell remarks as follows:

"Our plan was to provide a tonal structure capable of playing anything required in organ and accompanimental music and The Wicks Organ Company complied with most exacting demands to our complete satisfaction. We decided on Wicks because of its superb tonal qualities, advanced type of construction and the predominant advantages of the Wicks Direct Electric Action for our particular needs. We believe we now have one of the outstanding organs of its size in this part of the country."

The stop list of the instrument will be gladly furnished upon request. Feel free to consult Wicks Engineers and Designers on your organ problem.

WICKS
★ ORGANS ★

HIGHLAND ★ ★ ILLINOIS



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

DR. CLARENCE DICKINSON
Brick Presbyterian, New York
Anthems October to Christmas

Spicker, Holy holy holy
Lvoff, O holy Jesu
D.M. Williams, I know not where
Bach, God my Shepherd
*Gabrieli, ar. Scheremetieff, O Lord God
Godfrey, Turn ye even to Me
Elgar, Seek Him that maketh
Noble, Come O thou traveler
J. Robson, All creatures of our God
Sowerby, I will lift up
Woodman, Lord may I be a sword
Schubert, Rest in peace
Zwingli, Lord we cry to Thee
Wood, Sanctuary of my soul
*Petri, God is love
Dickinson, O Jesu sweet
Brahms, How lovely
ar. Burke, I bind unto myself
Saint-Saens, Praise ye the Lord
ar. Christiansen, Hosanna
Parker, Cometh earth's latest hour
Schubert, How uplifted my heart
*ar. Dickinson, An angel came down
Bach, Behold I stand at the door
Herzogenberg, Comest Thou Light
Clokey, Sharon shall be a fold
*Done by combined youth and chancel
choirs.

DONALD D. KETTRING
*First Congregational, Columbus
Anthems October to Christmas
Bortniansky, O love how gracious
Clokey, Lay not up for yourselves
Bach, Glory now to Thee
Noble, Grieve not the Holy Spirit
Thiman, Thou wilt keep him
Andrews, Lauda anima
Wesley, Lead me Lord
D.M. Williams, King's Highway
Clokey, Cantic of Peace
Mueller, Create in me a clean heart
ar. Olds, Parise ye the Lord
Protheroe, Shepherd's Psalm
Gaul, All praise to God
Dickinson, List to the lark
Bitgood, Give me a faith
Bortniansky Cherubim Song

William A. Goldsworthy
A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

ADDRESS
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Praetorius, Lo how a Rose
Pergolesi, Glory to God
Dickinson, All love and mystery
N. LINDSAY NORDEN
*Hanover Presbyterian, Wilmington
Anniversary Celebrations

*Lang, Elevation
Psalm 150, Lewandowski
Lord is my Light, Parker
Mendelssohn, March of Priests
*Gounod, Hymn to St. Cecile
Thome, Andante Religioso
Franck, Priere
Gloria in excelsis, Norden
s. O Divine Redeemer, Gounod
This was the 175th anniversary; in one
service there was 'A Bible Text with Music,'
the preacher reading, the organist playing,
but no other details given.

DR. IRENE ROBERTSON
*First Methodist, Los Angeles
Two Mendelssohn Services
*Variations on Our Father
"O come let us worship"
Son. 6: Finale
"Psalm 42"
**Son. 3: Con Moto
Concerto for Violin Em
"I waited for the Lord"
Son. 3: Andante
"St. Paul" selections
Adult chorus of 27s, 24c, 7t, 11b.

DR. FRANCIS W. SNOW
*Trinity Church, Boston
November Services
*Titcomb, Requiem
Kyrie and Sanctus, Snow
off. Holy Lord Jesus, Faure
Mulet, In Paradisum
**Snow, Elegie
Nunc dimittis, Torres
Righteous perisheth, Handl
Mulet, Chapelle des Morts

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Charles Harlan Clarke

Organist and Choirmaster
Evangelical Lutheran Church
Wilmette, Illinois

Joseph W. CLOKEY

Dubert Dennis

M.M.
TEACHER — CONCERTS
First Christian Church
Oklahoma City

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
Pilgrim Congregational Church
Saint Louis 8, Missouri

*Snow, Meditation
Benedictus es, Webbe
Snow, Toccata
**Titcomb, Ave Verum
Magnificat, Ruffo
Grant we beseech Thee, Snow
Titcomb, Credo
*Widor, Choral
Widor, Toccata
**Jongen, Prayer

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Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Christian Church
Oakland, California

Charles W. Forlines

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MORRIS HARVEY COLLEGE
Charleston, West Virginia

Grigg Fountain

M. Mus.
Faculty
OBERLIN CONSERVATORY
Oberlin Ohio

David Hogue

PLYMOUTH CHURCH
Lansing, Michigan

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

EDWARD LINZEL

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Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

Nunc dimittis, Ruffo
O praise the Lord, Snow
Jongen, Choral
*Jongen, Pensee d'Automne
Bach, Fantasia F
**Karg-Elert, Waters of Babylon
The peace of God, Rheinberger
Karg-Elert, Lord Jesus Turn Thou
*Bach, Come Savior of the Gentiles
Benedictus es, Titcomb
Voice of one crying, Garrett
**Widor, Marche Veilleur du Nuit

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
Organist
FIRST METHODIST CHURCH
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

MARIE SCHUMACHER

RECITALS
145 West 46 St. — New York 19

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

Samuel Walter

Boston University
The Eliot Church of Newton
Boston

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

E. Richard Wissmueller

New York City
Recitals — Instruction

Dale W. Young

Mus. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

Nunc Dimittis, Titcomb
God be in my head, Davies
I looked and behold, Willan
We have omitted both choral and organ
selections repeated during the month.

DR. LEO SOWERBY

St. James Church, Chicago
Bach, Rejoice Beloved Christians
Fantasia & Fugue Gm
Laudate Dominum, Sowerby
Mag. & Nunc Dimittis D. Sowerby
b. Psalm 144, DeLamarter
Glory to the Trinity, Rachmaninoff
Cherubim Song, Bortniansky
O praise the Name, Tchaikovsky
Bach, In Thee is Joy

CHARLES WRIGHT

*First Methodist, Vineland
'Church Year in Music'
Franck, Adagio C
A. Bach, Sleepers Wake
A. Sleepers wake, Bach
C. Dupre, Variations on Noel
E. Epiphany Carol, not identified
E. Purvis, Chartres
L. Peeters, Elegie
M. Purvis, Communion
G. Passion Chorale, Bach
G. Brahms, My Heart is Filled
E. Farnam, Toccata
P. Dupre, Come Holy Ghost
T. Glory to the Trinity, Rachmaninoff
T. Karg-Elert, Now Thank We All

The festivals etc. included are, in order,
Advent, Christmas, Epiphany, Lent, Maundy
Thursday, Good Friday, Easter, Pentecost,
Trinity, Thanksgiving.

DALE W. YOUNG

Zion Evangelical, Indianapolis
'Mendelssohn Service'
Son. 6: Finale
"O come let us worship"
"I waited for the Lord"
Andante from Violin Concerto
"O rest in the Lord," ar.Christiansen
"Hear ye Israel"
"Lift thine eyes"
Son. 1: Allegro

In addition the junior choir sang at its
morning service "If with all your hearts,"
ar.Christiansen, and But the Lord is mind-
ful," ar.Bliss.

ROBERT F. MOHR

son of Edward H. Mohr, long famous as
a doctor of ailing organs in the New York
district, and Carol Burden were married last
October. The bride, a graduate of Payne
Hall, attended Barnard College two years
and became a laboratory technician; Mr.
Mohr did his war job on Iwo Jima and is
now again occupied as draftsman in New
York.

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

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Chicago 5



No. 1—WHOM YOU SHOULD KNOW
because he writes reviews for these pages
and has composed organ music of all classes
from easy melody pieces to excellent organ
works of true concert proportions. He's
organist of St. John's Episcopal, Los Angeles,
was born on a Jan. 1 in London, came to
America in 1905, became a citizen in 1912
and is now a T.A.O. supporter and T.S.B.'s
sharpest detractor. Dr. Roland Diggle and
don't put a w in that Roland or it will make
him very unhappy.

EVENTS FORECAST

for the coming weeks
Nothing is gained by reporting an event after it
has taken place; it is then too late for readers
to attend. Column closes the 14th of the month.

Cleveland: Edwin Arthur Kraft recitals,
Trinity Cathedral, Feb. 1, March 7, at 4:00.

New York: A.G.O. lecture on Greek &
Byzantine music, by Christos Vronides, St.
Bartholomew's, Jan. 19, 8:15; Geraint Jones
recital, Brick Presbyterian, Feb. 16, 8:15.

Do.: Vernon de Tar recitals, Church of
Ascension, Jan. 14, Feb. 12, 8:30.

Richmond, Va.: Mary Ann Mathewson-
Gray musicales, Centenary Methodist, 5:00:

Oct. 5, Beach's "Canticle of Sun"

Nov. 2, Verdi's "Requiem"

Dec. 7, Handel's "Messiah"

Jan. 11, Clokey's "The Vision"

March 7 & 17, Bach's "St. Matthew"

April 4, Garden's "Song of Amos"

May 2, Mendelssohn's "Elijah"

EDWIN ARTHUR KRAFT

Lake Erie College, Painesville
Jan. 11, Feb. 15, 8:15
*Rheinberger's Sonata Am
Bedell, Ave Maris Stella
Bach, Prelude & Fugue G
Dethier, Album Leaf
Matthews, Chanson du Soir
Tombelle, Toccata Af
Faulkes, Berceuse
DeLamarter, Fountain
Wolstenholme, Fantasia E
*Noble, Prelude Solonelle
Bizet, l'Arlesienne: Adagietto
Boccherini, Minuet
Dethier, Allegro Appassionato
Borodin, Prince Igor: Cantilene
Weitz' symphony
DeLamarter, From Long Room of Sea
Van Hulse, Toccata



No. 2—WHOM YOU SHOULD KNOW because he was the first American to attain and retain a clean-cut precision in technic, the first to use the color-wealth of the organ with impeccable taste and occasionally astonishing effect, and left a school of pupils who have almost totally reformed the technic of organ-playing. Lynnwood Farnam was born Jan. 13, 1885, in Sutton, Quebec, came to the States in 1913, first to Boston, then to New York, and died Nov. 23, 1930.

LOS ANGELES, CALIF.
Lutheran Church of Redeemer dedicated its 2m Alfred G. Kilgen organ in recital Dec. 14.

DR. MARSHALL BIDWELL
was on the faculty of the University of Michigan for the first semester as guest lecturer in organ, commuting twice weekly between Pittsburgh and Ann Arbor

WILLIAM CALDWELL
has been appointed to Broadway Temple Methodist Church, New York.

JOHN CHRISTENSEN
of Ascension Lutheran, Milwaukee, has been appointed to succeed the late Emory Gallup in the First Methodist, Evanston, Ill. Robert N. Erdman has been appointed organist of Ascension Lutheran.

HAMMOND-SCHNEEFUSS
Polly Hammond, daughter of Laurene Hammond, manufacturer of the Hammond electrotone, and Dr. Will Schneefuss, her teacher in the American Conservatory, Chicago, were married last summer. Dr. Schneefuss received his degree in the University of Berlin.

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- v. Medieval, Carols
- o. Bach, Choralpreludes

The instruments included descant viol, treble viol, violone, viola da gamba.

PAUL H. EICKMEYER

Kalamazoo College, Kalamazoo
Kalamazoo Male Chorus

Prayer of Thanksgiving, ar.Kremser
Your voices tune, Handel, ar.Dawe
O peaceful calm, Schubert, ar.Goodwin
Trysting place, Brahms, ar.Davison
Wanderer's Song, Schumann, ar.Scherer
Daquin, Noel G
Bach, Fantasia & Fugue Gm
Hunter, Brahms, ar.Bement
Prayer of Praise, Rubinstein
Rise up shepherd, Dett
Carol of Belle, Leontovich, ar.Wilhousky
ar.Poister, Bohemian Cradle Song
Dupre, Variations on a Noel
Serenaders, ar.Davison

Silver moon is shining, ar.Davison

Roll chariot, Cain

Juanita, ar.Ringwald

Battle Hymn of Republic, ar.Ringwald

Guest soloist was Arthur Poister. The Chorus numbers 52 men—7t, 12t, 17b, 16b. Support evidently comes from the 179 firms and 123 couples & individuals whose names were printed on the program.

HERBERT STAVELY SAMMOND

Academy of Music, Brooklyn

Morning Choral of Women's Voices

Fasolo, ar.Taylor, Congia

Ravenscroft, O Jesus meek

Bach, ar.Bement, Hear King of angels

Sammond, Winter*

Liszt, ar.Remick, Loreley
Brahms, ar.Rosenberg, Jeanette in garden
Haubiel, Festival
Quilter, ar.Shackley, Now sleeps
Williams, Snowflakes
ar.Reddick, Swing low sweet chariot
Wachtmeister, Taj Mahal
Kremser, O lovely holy night*
Cain, On this good Christmas morn
Cain, Lullaby my Jesu
Yon, Gesu Bambino

Soloist was a baritone; E. Harold DuVall precluded the concert with Christmas organ solos.

SCHULMERICH ELECTRONICS

climbed the tallest building in the world and installed its 'carillon bells'—in the Empire State Building, New York City. Hammers strike tone-rods made of bell-metal and the sounds are electronically amplified. One typically stupid newspaper called it the "loudest carillon in the world" and said it could be heard in Coney Island 16 miles away, heaven forbid. Between Dec. 19 and Jan. 1 programs were played at noon and 5:00 p.m. The equipment was installed on the 86th floor; if you live in a two-story home, don't bother to figure just how high that is, you might get dizzy and fall down.

PRIZES & COMPETITIONS

Albert Fuller, Washington, D.C., was the organ winner in Peabody Conservatory's current 15 scholarships.

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

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Director, The Nurses Choruses of Mt. Carmel Mercy, and St. Joseph Mercy Hospitals



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

LAUREL EVERETTE ANDERSON

Tarkio College
Dedicating an unnamed organ
Buxtehude, Prelude-Fugue-Chaconne
Couperin, Benedictus
An unidentified Amaryllis
Bach, God's Time is Best
Balilei, Galiarda
Mendelssohn's Sonata 2
Franck, Chorale E
Hanson, Vermeland
Jacob, Song of Little Shepherd
Kramer, Eklog
Vierne, Carillon

WALTER BAKER

Peabody Conservatory
Bach, Gigue Fugue
Handel's Concerto 5
Reger, Int-Passacaglia-Fugue
Karg-Elert, Soul of Lake
Vierne, Scherzetto
Dupre, Berceuse; Spinning Song.
Durufle, Toccata

DR. MARSHALL BIDWELL

Carnegie Music Hall, Pittsburgh
*Bach, All Glory Be to God (2)
Buxtehude, Our Father Who Art
Clerambault, Caprice Grands Jeux
Haydn, Musical Clock
Mendelssohn's Sonata 1
Spencer, Chinese Boy & Flute
Alain, Scherzo
ar.Bruch, Kol Nidrei
Elmore, Humoresque
Mulet, Thou Art the Rock
*Sibelius, Onward Ye Peoples
Rameau, Minuet & Gigue E
Williams, Rhosymedre
Rinck, Flute Concerto: Rondo
Bach, Fantasia & Fugue Gm
Franck, Chorale Bm
Bossi, Giga
Schumann, Nachtstueck; Sketch Df.
Edmundson, Bells Through Trees
Jongen, Toccata

HERBERT D. BRUENING

Grace Lutheran, River Forest
Marcello, Psalm 18
Hanff, Mighty Fortress
All ye angels of God, Shaw
Create in me a clean heart, Brahms
We offer thanks to Thee, Lasso
Purvis, Divinum Mysterium

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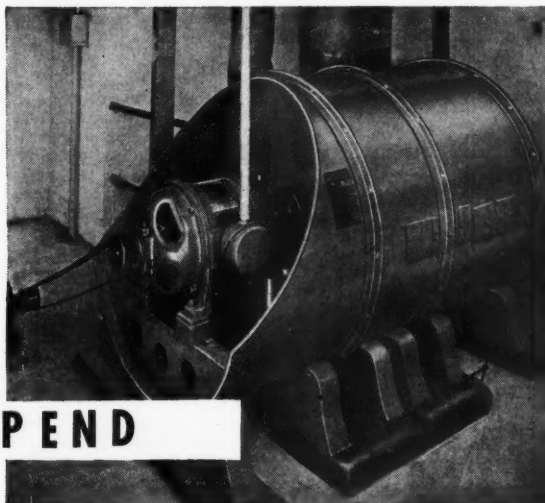
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Stelzer, Agnus Dei
Snow, Toccata-Prelude
God is our hope, Bach
Dear Christians one and all, Bach
Bach, Greater Kyrie 3;
Cantata 156: Sinfonia; Fugue G.
Reubke, Sonata: Adagio
Dubois, Fiat Lux
Anthems sung by Grace Church choir.
*WALDEN B. COX
First Methodist, city not named
Purcell, Trumpet Tune & Air
Veracini, Largo Fsm
Wesley, Gavotte
Bach, Sheep May Safely Graze
Prelude & Fugue Em
Mozart, Sonatas D, F, Bf
Grieg, Melodis Elegiac
Bornschein, French Clock
Whitney, Aberystwyth
Franck, Chorale Am
*Dr. C. HAROLD EINECKE
Evangelical-Reformed, Alton
Buxtehude, Te Deum
Bach, God's Time is Best
I Stand at the Threshold
Prelude & Fugue Em
Sheep May Safely Graze
Now Thank We All
Biggs, Prelude on Bach
Haydn, Musical Clocks
Weaver, Bell Benedictus

Rameau, Hen
Doty, Mist
Martin, Sleepers Wake
HELEN HENSHAW
Union College, Schenectady
Bach, Fugue D; Come Sweet Death;
Badinerie.
Liszt, Prelude & Fugue on Bach
Sowerby, Requiescat in Pace
Bizet, l'Arlesienne: Adagietto
Mulet, 4 Byzantine Sketches
HARRY H. HUBER
First Presbyterian, WaKeeney
Dedicating an unnamed organ
Bach, Prelude & Fugue Em; Arioso.
Boellmann, Gothicque: 2 Mvts.
Tours, Allegretto Grazioso
Franck, Andantino Gm
Batiste, Pilgrim's Song of Hope
Duddy, Idyll
Kinder, Meditation; Thrush.
Matthews, Pastorale
Huber, Retrospection
Dubois, Grand Chorus
*THEODORE C. MAYO
Fisk Memorial Chapel, Nashville
Purcell, Trumpet Tune & Air
Rameau, Tambourin
Bach, Prelude & Fugue Bm
Bach-Gounod, Ave Maria
Bach, Toccata F
Widor, 6; Intermezzo



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ar.Diton, Swing Low
Sowerby, Fast and Sinister
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250 sponsors whose names were printed on
the program.

EDWARD G. MEAD
Earlham College, Richmond
Bach, Prelude Cm
Handel, Con, 10: Aria
J.C.F.Bach, Gigue Rondo
Truette, Suite Gm: Meditation
Wesley, Gavotte
Mendelssohn, Son. 6: Mvt. 1
Bonnet, Romance sans Paroles

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HOUGHTON COLLEGE
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Jepson, Toccata

DR. GEORGE MEAD

Trinity Church, New York

*Mendelssohn's Sonata 6

Gaul, Chant for Dead Heroes

Grieg, Morning; March A.

*Franck, Chorale Am

Saint-Saens, Swan

Handel, Water Music: 2 Mvts.

*Schumann, Sketch Fm

Wagner, Lohengrin Prelude

Evening Star Song

Vierne, Carillon

Kremser, Prayer of Thanksgiving

*Bach, Toccata & Fugue Dm

Douglas, Choralprelude on Advent Hymn

Mendelssohn, Spinning Song

Midsummer: Nocturne

Sibelius, Processional

*Bach, Prelude Bm

Yon, Christmas in Sicily

Bingham, Nativity Song

Polish carol, We Greet You Jesus

Wagner, Tannhaeuser March

These are from the Wednesday & Friday
half-hour noon recitals, alternating with
Andrew Tietjen.

FLOR PEETERS

Temple B'Nai Israel, Galveston

Handel's Concerto F

Bach, Fugue Gm; Awake the Voice.

Peeters, Lord Jesus Has a Garden;

Morgenhymn; Symphonic Fantasy.

Franck, Pastorale

Vierne, Impromptu

Brahms, Rose Springs Into Bloom

Widor, 5: Mvt. 1

BERNARD PICHE

West Point Cadet Chapel

Bach, Toccata & Fugue Dm

Bonnet, Romance sans Paroles

Caprice Heroique

Franck, Pastorale

Gigout, Toccata

Piche, Rhapsody on Noels; By the Sea.

Widor, 4: Scherzo

Vierne, 1: Finale

*RICHARD ROSS

St. Andrew's, Wilmington

Handel's Concerto 5

Buxtehude, From God I Ne'er

Daquin, Noel

Bach, Blessed Jesus We Are Here

Fugue Gm

Dupre, Cortege & Litany

Bingham, Roulade

Reger, Ave Maria

Widor, 6: Intermezzo

Karg-Elert, Sun's Evensong

Vierne, Scherzetto; Prelude; Finale.

Recital was supported by "an offering re-
ceived at the door" and by 43 patrons whose
names were printed on the program.

MARIE SCHUMACHER

Wanamaker Store, Philadelphia

Pachelbel, Good News from Heaven

Vierne, Clair de Lune

Franck, Prelude-Fugue-Variation

Farnam, Toccata

Thomson, Pastorale

Brahms, Behold a Rose E'er Blooming

Messiaen, Birth of Our Lord

God With Us

LAUREN B. SYKES

First Christian, Yakima

Highschool, Spokane

Purcell, Trumpet Tune

Bach, God's Time is Best;

Jesu Joy of Man's; Fugue Gm.

Mendelssohn, Son. 1; Adagio

Franck, Chorale Am

Edmundson, Bells Through Trees

DeLamarer, Minuet

Edmundson, Fairest Lord Jesus

Begin My Tongue
Sowerby, Comes Autumn Time
ARTHUR THOMAS
St. John's, city not named
Widor's Fourth
Taylor, Dedication
Handel's Water Music
Martini, Gavotte
Bartlett, Festival Hymn
MacDowell, Woodland Sketches
Boellmann, Ronde Francaise

Maurice Garabrant

M.S.M., F.T.C.L.

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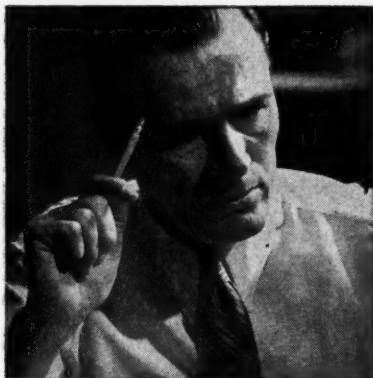
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Suite Gothique
ANDREW TIETJEN
Trinity Church, New York
*Galuppi, Adagio & Allegro Spiritoso
Wagner, Parsifal Prelude
Bach, We All Believe
*Tchaikovsky, Pathet.: Finale
Brahms, O World I Leave Thee Sadly
Coke-Jephcott, Symphonic Toccata
*Reubke's Sonata
*Peeter's Modal Suite
Bach, Jesu Joy of Man's
Mozart, Fantasia Fm
*Purcell, Trumpet Tune & Air
Rebikov, 2 Silhouettes
Franck, Panis Angelicus
Wagner, Pilgrims Chorus
Edmundson, From Heaven Above
These are from the Wednesday & Friday
half-hour noon recitals, alternating with Dr.
George Mead.

*BESSIE BLACK YOUNG
University Church, Des Moines
Bach, Prelude & Fugue Cm
Arne, Flute Solo
Bach, My Heart is Fixed
Yon, Echo
Vierne, Westminster Carillon
Thomas, Gavotte
Sturges, Meditation
Bedell, Deck Thyself
Peele, Temple Bells
Jongen, Toccata

DALE W. YOUNG
Jordan Conservatory
M.Mus. Degree Recital
Handel's Concerto 2
Bach, Lord Have Mercy; Passacaglia.
Franck, Chorale Bm
Harwood, Son. 1: Allegro
Karg-Elert, Legend of Mountain
Edmundson, Von Himmel Hoch

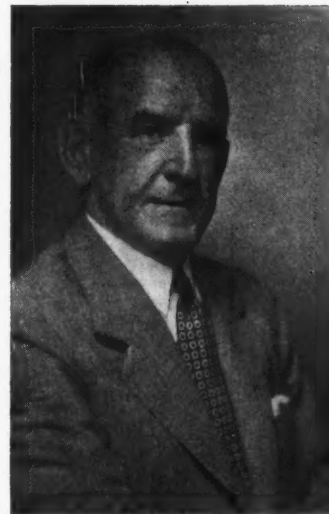
Without being too careful about it, it seems 15 of these recitalists mentioned only their own names, 5 mentioned the organ-builder; only 3 entirely ignored American composers but the other 17 used 44 American compositions. Don't say it, we already know it, that lots of "contemporary" American "compositions" are just as atrocious rubbish as much of the contemporary European. But so long as our recitalists play pre-Bach and other European rubbish, let them play also some American-made rubbish. And don't say it either that not all pre-Bach is rubbish; we know that too. There is a fine use for pre-Bach, but it is definitely not on the program offered any normal public audience.

Judging recital programs as they should be judged—by their appeal to the particular audience—our first prize this month goes to Mr. Huber, with a hearty invitation to look also at the programs Dr. George Mead is willing to offer his Wall Street audiences in Old Trinity.

Granted, it is thoroughly improper to make such comments as these in this place; but it is high time we of the organ profession begin to do a little thinking. Of necessity this magazine chooses to print recital programs. It chooses also to protest against the stupid music offered in so many of them. We want the cultured public to like the organ, not detest it.—T.S.B.

GOOD RECITAL IDEA

The music department of the Evangelical Reformed Church, Alton, Ill., prints a 4-page program for recitals by guest organists and uses one page as a questionnaire on audience reaction. They want to know the answer's occupation, ask if he would willingly sponsor similar recitals, list 15 types of programs (organ, piano, violin, etc.) and ask him to mark his preference, and finally allow space for his general comments. Programs are supported not by taking a collection but by donations from sponsors; that of Nov. 25 listed some 150 such sponsors.



No. 3—WHOM YOU SHOULD KNOW
because he has the gift of melody and has written many organ pieces of genuine charm and grace, almost all within reach of average players, some of them gems for recital use. He was born on a Jan. 27 near Manchester, Eng., came to America in 1881 and had all his schooling here. Music as genuinely beautiful as the best of his pieces is now almost a lost art in this world of cacophony. He is organist of Holy Trinity Memorial Chapel, Philadelphia. Ralph Kinder.

FOR THESE COLUMNS
the following type of news records are always welcome: births, deaths, marriages, position changes, earned or honorary degrees, details of tours by recitalists, unusual personal achievements, new organ contracts or dedications, and anything else that constitutes biographical or technical record as would be used by a creditable encyclopedia. T.A.O. is not a newspaper but a technical magazine; its columns should be used accordingly.

T.A.O. SUPPOSES
an explanation is due its subscribers & advertisers for the recent and present tardiness. First a three-day vacation; then an extra T.A.O. job taking five full days of work; then six days lost, in a cause as unavoidable as death & taxes; and finally illness, to make bad matters worse. These things, added to the considerable amount of extra work involved in such articles as those about Garden City Cathedral and Methuen Memorial Searlo Hall, were just too much. So late we were, late we are, and late we will be for the next few months.—T.S.B.

VAN DUSEN ORGAN CLUB
held its usual Christmas party, this year Dec. 8, with Christmas tree, gifts, carol-singing, refreshments, and all that, in Chicago.

A. G. O.
Please note that T.A.O. is not a newspaper and, since it is not the official organ of any fraternal group, cannot give space to social or fraternal affairs unless such can be of service to its readers.

In presenting a Christmas-carol service for the N.J. chapter, Edw. A. Hillmuth, St. Peter's Church, Essex Falls, issued with his invitations a schedule of bus service and a road map of the vicinity showing motorists how to reach the church from six surrounding communities.

Pennsylvania chapter has announced a series of five two-day "regional conferences" in five communities "sponsored by the Commission on Music of the Diocese of Pennsylvania," dealing with such practical matters as voice training, chanting, etc., first by lecture, then by demonstration.

READERS' WANTS

A reader offers for sale a set of T.A.O. issues complete from Feb. 1933 to Dec. 1946; address T.A.O.

A copy of August 1941 T.A.O. is wanted by Bruce M. Williams, 28 Kenwood St., Pittsfield, Mass.

A 2m & pedal harmonium is wanted by Richard Manheim, 59 S. Green St., East Stroudsburg, Pa.

"I have been looking for some organ student, or a good pianist interested in organ and church music, who would be willing to play for one rehearsal weekly in return for use of the organ and summer duties." Albert E. Clark, St. Peter's Lutheran, 130 East 54th St., New York 22, N.Y.

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RICHARD PURVIS'

"Festival Choral Eucharist" for choir of men & boys had its first performance on Christmas eve in Grace Cathedral, San Francisco.

CORA CONN REDIC

adds a third emeritus to her list; newest is president-emeritus of Southwestern Organ Club, Winfield, Kans.

ERNEST WHITE

took his choir of the Church of St. Mary the Virgin to the Harvard Club, New York, and gave a program of Christmas carols, with Marie Schumacher as accompanist using the new Baldwin electrotone. For his WNYC broadcast at Christmas eve, Mr. White had an hour of music with his choir and studio organ, two of his star pupils, Miss Schumacher and Edward Linzel, playing the organ.

CHEER UP: No. 1

Philip Mountbatten's salary was only \$33.60 a week but he got a Princess for his fiancée. Then they grew positively magnificent and raised it to \$52.43 a week.

CHEER UP: No. 2

"War to cost U. S. \$700,000,000,000. by 1972," said a headline in the Nov. 17 New York Times. Why cheer? Why, bless you, they'll let you pay too—all you can possibly squeeze out. Nice?

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DAVID CLARKSON SWARM

arrived Nov. 23 and made Commodore Paul Swarm so everlasting excited that he tried to add an extra stanza to the first hymn that Sunday morning; word had buzzed around, so the congregation understood and smiled broadly one to another. It couldn't happen to lovelier people than Beatrice and Paul Swarm.

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1st of month, main articles, photos,
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10th, all news-announcements.
14th, advance-programs and events-
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15th, deadline, last advertising.
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